HOW "JESUS CHRIST SUPERSTAR" BECAME A MOVIE

RICHARD THOMAS SPEAKS HIS MIND

youth

JULY 1973

John S. Kerr

A TEEN TROUPE TRAVELS ON

BY JOHN STEVENS KERR

The cool, greenish-white light from Coleman lanterns shines on 20 young, tired faces. They sit in a circle beneath a large circus-style tent, still dripping drop-drop-drop from the afternoon rain. In the half-darkness and the cooling breeze, hands reach out toward others. They draw close. Paul Wickre, a high school sophomore, sings and plays a song he wrote. It is the close o another long, hard day on the roa for the Tent Troupe from St. Luk Lutheran Church, Silver Spring, Md

Tent Troupe was conceived b Rev. David Shaheen, who is th youth pastor of this church in th suburbs of Washington, D.C. Nov in its fourth season, Tent Troup brings summer theatre under th

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canvas to small communities in surrounding states.

"We started off in 1970 with a series of five one-act plays," Pastor David, as he is usually called, told us. "Then we did 'Miracle Worker' in 1971 and 'The Diary of Anne Frank' in 1972. We do meaningful plays, dramas about people doing extraordinary things to help other people. They are really love plays, expressions of people caring and of God's love."

Why the small-town circuit? Jefferson, Md., Hegins, Pa., and Luray, Va., aren't exactly metropolitan

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Rev. John Stevens Kerr is the Editor of *NOW* and *INSIGHT*, published by the Division for Parish Services, Lutheran Church in America.

John S. Ke

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centers. "These communities don
get live theatre. Big cities ha
plenty of summer theatres opera
ing, but in small towns they nev
get to enjoy real theatre. So, we g
where the other players don't go.
is, we think, a real service."

Hustling for three weeks throug
a string of out-of-the-way town
spread over a 1500-mile circu
makes for a bone-crunching sched
ule. Nineteen-hour days are th
norm—with children's theatre in th
afternoon and an evening perform
ance for adults. Each day also in
cludes setting up two circus-siz
tents and all the paraphernalia o
the theatre, then striking it all an
packing up at the end of the day

"Is it worth it?" I asked a troupe
at the end of the season? It was
hot, muggy day in Frederick
Md., and we were sitting in th
oven-like sleeping tent, surrounde
by costumes, mirrors, make-up, an
suitcases. He smiled at the question
"Are you kidding? This is the great
est thing that has happened to me
I mean, it has helped me feel ac
cepted. All these kids, with differen
backgrounds and abilities, and I an
only one. I usually have trouble re
lating to people; but we are like on
family now, we belong together.

"Each night, when we put awa
the chairs and settle down with
snack, we have what we call 'Famil
Time.' The tensions and feelings ge
out into the open and it feels good
very good. We love each other,
guess. I know I feel love, more tha

ver before. It's like we've always een together." Checking the num- er of second-timers in the Tent roupe, it seems a lot of others gree with him.

The late-night "Family Time" is ne of the high points of the Tent roupe summer. It is a wonderful ix of tiredness, faith, prayer, for- veness, love, and complaining. In cooperative operation like this, ch person has to carry his own eight. The young people, mostly om high school, act, run the stage, t up the tents, take care of meals. nly three adults go along—Pastor avid, his wife, and the play direc- r. If anyone goofs off, they hear out it at "Family Time."

Interestingly, most of the com- aints center upon tent-raising. This eration soon becomes the pride nd nemesis of every Tent Troupe ason. The tent, which seats 300 ersons beneath its 50-foot span, a two-pole affair, each pole over foot in diameter. The whole struc- re is held together with a complex ropes that look like the rigging on n old sailing ship.

Getting the tent up requires the arefully-choregraphed precision of ballet. No one knows what it eighs, but it takes the coordinated weat of the whole crew to hoist it n its ingenious set of pullies. When ne tent is wet, as it usually is, the onnage shoots up and the backs lmost break. When only one per- on fails to pull his hardest, 14 thers know it at once.

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"I usually have trouble relating to people, but we're like one family now. It's the greatest thing that happened to me."

When you consider the troupers have usually had only five hours sleep, driven into the town that morning and have to get the blooming thing up by noon for the two o'clock children's performance, it is easy to see why tent cooperation looms so big in their minds. At the start of the season, it takes two hours to batten down the final peg, but eventually the troupers cut it down to an hour. Like old circus hands of the past, they take enormous pride in tent-raising.

"The thing is pretty complicated to get up," Pastor David explained. "This year we decided we would add an extra week to the season, mainly

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Helen Keller and Cinderella were subjects of the Tent Troupe's repertoire two summers ago.

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"Our main aim is to provide quality theatre to audiences who usually don't have a chance to go to the theatre."

to get the tent-raising worked o smoothly."

But what goes on under the te is equally important. Ms. Ron Shawe, a professional director wi experience in children's theat went with Tent Troupe during the last two seasons. She is a no-no sense director who sleeps in a slee ing bag and takes pot-luck mea with the rest of the crew. She theatrically demanding and they lo her. "There are a lot of facets Tent Troupe," she says, "but o main aim is to provide quali theatre to our audiences. We st rehearsals in May. Sometime b tween the end of school and t

art of our tour—usually the first art of July—we put in a full 40-our week of rehearsal. Our plays re demanding. Almost everyone in e troupe has a part in one of our erformances. I don't make allow-nces for tiredness or anything else – the troupers are performers. rankly, I think they're very good erformers. And doing a good job part of the satisfaction in the hole experience."

One girl said, "Sometimes we get discouraged, we could die. It ems we will never get the two ays right. Something always goes rong. Then we get to maybe the cond town, and the audience gives a standing ovation, and we know e are finally clicking." Besides the anding ovation, the troupers have ne other measure of their work: a oveted gold star, awarded by Ms. nawe and Pastor David whenever ey do a first-rate job. So far, better an one-half of the performances ave earned the star. But the troup-rs work for one every night.

When you spend a few days with e Tent Troupe, you know how the eatre can intoxicate a person. One vening, Dale Oliver, who played nne Frank, was stacking chairs in the Hertz rented van. She was niling. "We did it! We got another old star. And a little standing ova-on. You know, there was a woman ere who had been to the attic where e Franks hid out in World War II. he told us that we didn't have to orry, the set was perfect and the acting was great. Is that wonderful or not?"

The 1972 tour, which happened to follow the aftermath of the path of Hurricane Agnes, was special in a lot of ways. The troupers remember more rain and mud than they thought God had ever made. They recall houses smashed and determined people rebuilding their towns. They talked a lot about how the spirit of the Frank family, their courage in the face of hardship, still lives. And Pastor David remembers more. "You might think the hurricane would have spelled disaster for our tour. In some ways, it did. We had a lot of problems. But it was worth it to hear the comments in each town. We were like a breath of normalcy, one thing that didn't get unscheduled in the floods. I will never forget the people who would come up, some of them crying, to thank us for coming. They really related to the Anne Frank story. If I ever doubt that the Tent Troupe is worthwhile, I'll remember those faces and those words."

The troupers collect anecdotes. Before long, the conversation at night turns to, "Remember the time when . . .?" Enough happens to keep the supply going, and most revolve around rain. The time and place of the Tent Troupe tour is often the rainy part of the year. When you're working in a tent and on the road, rain gets bothersome, to say the least. Any day without rain is a special day.

Then there are the sites. The locations are arranged by local hosts, usually congregations, and the troupers don't see the sites until they arrive in the morning. They tell about the one next to the railroad yard, where freight trains were put together at exactly the time of the evening performance. And the site next to a ballpark, where the actors had to shout over the ballpark loudspeaker announcing scores.

And there are always the unpredictable happenings in any performance. Kathy Beecken, who played the Fairy Godmother in a freaked-out version of "Cinderella" in 1971, would ask the children in the afternoon audience to help her with her spells. "I'm very forgetful, see? I was working up the list of things I needed to supply Cinderella for the ball. 'What else do I need? Dear me, I am so forgetful!' One little boy in the front row shouted, 'A bottle of whiskey!'

"Another time, we were playing in the rain. I was working up one of my biggest spells, and I asked the kids to help me. We all closed our eyes and strained and wished. Suddenly, a huge clap of thunder struck and a big bolt of lighting smashed down near us. Wow! I ad-libbed, 'Gee, I guess I don't know my own power!' Looking at their faces, I still wonder if the kids thought I really brought the lighting or not."

But some happenings make the cast feel very good. There was the time the children's matinee was rained out. The show was half over, pla ing to a crowd of 225 kids, wh the lightning and thunder came fast as the strobes at a discotheq Pastor David decided to cancel t performance, for the first time Tent Troupe history. "Better home before the rain gets a worse," he told the young audien The kids and their parents left. T troupers pulled down the flaps the tent, making it rain secure. Th got out of their costumes, wiped their make-up, and sat talking the torrential rain beat the canv

After an hour, the rain stopp The flaps around the tent began rise as little faces peered in "Is t show going to finish now?" so voices queried.

"It was really fantastic," reca Suzy Prinz. "The kids and their p ents had waited out the storm their cars. About 175 of the origi crowd stuck around. We were overwhelmed, we ran around to costumed again and went right with the show." Moving faster th they thought possible, the cast slic 40 minutes off the usual hour it to to get made up.

That is the sort of spirit their rector, Ms. Shawe, loves. "This a great experience in group livi And it is a Christian experience well. Everyone has a chaplain signment and I think the things th happen at 'Family Time' are t most beautiful expression of the g pel that I know. But we are a theatre. And I mean good theat

Rudolph Schuetzler

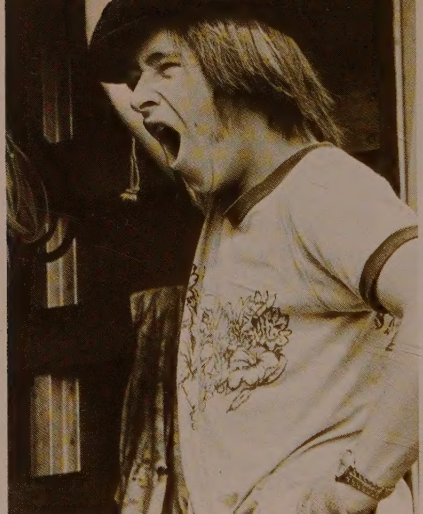
"After the Agnes flood, many persons really related to the Anne Frank story. I'll never forget those faces and words of thanks."

go over each performance afterwards and take it apart. I'm critical because I want everyone to do their very best. We believe in our plays and we have a very talented group of people. So, we strive for quality theatre and we get it—not only on stage, but in the spirit the young people bring to it."

To an outsider, Tent Troupe would look like a youth-run affair. Roney Shawe runs around in scroungy clothes like everyone else ("Except for performances! I think you should dress up for the theatre, right?"). Pastor David and his wife both look young. But the impression isn't false. As Pastor David puts it,

Rudolph Schuetzler

Last summer it was "The Golden Goose" for the matinee and "Anne Frank" for the evening.



Rudolph Schuetzler

"Tent-raising is the pride and nemesis of every Tent Troupe season. If anyone goofs off, they hear about it."

"The Tent Troupe belongs to the kids. They make it work or it doesn't happen. That's all." The three adults are very much part of the group and the leadership is spread all around.

And the Tent Troupe project doesn't cost the church a fortune, especially since they own their own tent. The big costs are renting the truck to carry the chairs and tent and paying the play royalties. With free-will offerings for income—plus the 30 dollars each trouper kicks in—the season about breaks even.

Tent Troupe has many joys. As city youth, this is often the troupers' first encounter with small-town life.

"It's fantastic how friendly people are," Susan Abbott told us. "I one town the volunteer fire depart ment was having a two-day blast fo some reason or the other. They in vited us to eat every meal with them So many people fed us, we reall didn't have to cook much.

"In another town one of our cas had a birthday. We wanted to hav a party, but we didn't know wher to buy a cake. So, a lady in th town offered to find one for us. Sh came back in a couple of hours apologizing for being late. Th bakery was closed, so she wen home and baked a cake herself. I was even beautifully decorated! mean, that's fantastic."

For young people accustomed t think of cops as "fuzz," smalltow police were a revelation. "The cop really *helped* us," one trouper re calls with amazement. "In one plac we needed sawdust to cover our we lot. This cop gets on his radio an tells the station to call the lumbe mill and get some sawdust quick an for free." One of the cast was o probation. Shaheen recalls, "It wa a beautiful sight seeing him talk t a cop about the engine in the patro car. I think this was the first time h ever spoke to a policeman like h was a person, a human being. An maybe vice versa. "

One of the real joys for a Ten Trouper is a hot shower. They ca remember every one. "Usually, w bathe in a stream, lake or swimmin pool in some town," Dale Olive told us. "And when we get real gen

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line HOT water, it is great." And hey relish the occasional break, when they spend two days in one own and can sleep late. "Everyone ust unwinds. We sing, and we play, we sleep, and we talk. You don't know how wonderful that can be."

The fourth season is under way. Towns which have no live theatre will have a chance to remember a good day under a tent with a lot of young people performing "Tell Me That You Love Me, Junie Moon" and "The Wizard of Oz." And the troupers will remember each other, the frantic rush before performances in the make-up tent ("Someone help me, quick! I just shaved my legs and my stockings are falling!"), the tears and the laughter, the sorrows and the joys.

"It takes a lot of time," says Pastor David, "but go out on a tour and live with the kids. You know it is worth it."

The more than 12,000 people in 32 communities who have viewed the Tent Troupe—and the 80 young people who have performed for them—would agree completely.

Can you come to our town? Pastor David smiles. "Sure, if you are in our territory. All we need is a 100′ x 150′ level lot with electricity. The Tent Troupers do the rest." □

RICHARD THOMAS

TEXT BY
SUSAN MUNSHOWER

PHOTOS BY
ANDREE L. ABECASSIS

Richard Thomas dispells his home-spun "Walton" image the minute he enters a room—and the effect is dazzling. Why? He has an energy and an intelligence that is belied by his quiet good looks and "nice kid" image. In a society where frivolity lately reigns, he is as solid as he is multi-faceted. And so it is not surprising to expect that, amid the bland blonds of the celluloid actor school, Richard Thomas should quickly rise to the top as a new kind of *enfant terrible* of the New Hollywood, a group he refuses to be identified with. "It's the exponents of the New Hollywood that want everything to be so new when really have no couth and no class," he says with reactionary anger. "Most of the people that show class are the people who've been around a long time."

That's the first surprise about Richard Thomas. He's not afraid to voice an uncontemporary attitude, not afraid to call a spade a spade. He's sincerely modest, despite his Emmy-award winning performance in the weekly "Walton" series. And in a counterculture world of cool, uncommitted attitudes, he

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Susan Munshower is a Hollywood-based free-lance journalist.

speaks for himself

roud to call himself a member of ıe conservative camp.

Richard's back-to-principles attude started making news after he ɔunded off about the Golden Globe wards and the Oscars. The so-alled New Hollywood crowd, the roup of actors and actresses who el obligated to treat the motion icture business as a big joke, inriates him. And the feelings make im vocal. "I just get angry beause it's happening while I'm live," he explains. "If it didn't appen when I was, I couldn't have ared less. If it had happened 20 ears ago, it wouldn't have bothred me—or 20 years from now. Iaybe 20 years from now it would. mean, it's just because I'm involved in the industry. It affects the quality of the industry."

And unlike most actors his age, Richard *does* take the industry—and the awards that go with it—very seriously. "It's out of fashion to believe in the Academy Awards," he says with pent-up fury, "and everyone is so afraid of being out of fashion that you know they don't know what to do. They can't treat it with dignity. Michael Caine was great because no matter what he personally felt about the Oscars, he played the game. You see, you've got to learn to play the game. You either decide whether you are going to do it or not. You don't have to show up. But if you're going to be there, you have to be one way or

another, otherwise you end up looking bad—if you look good, then Hollywood looks good. If the Academy Awards have become tacky and bad, it's because the people who are up there are tacky and bad —not because the awards system is wrong, but because the people who are involved in making the show a success are crazy. You *know* they can't cut it!"

An actor since age five, Richard Thomas has proved *he* can cut just about anything, recently surprising critics by turning in a blood-curdling portrayal of a homicidal maniac in "You'll Like My Mother," of which he says, "Well, those are always fun to do because it's a departure. Every now and then when people begin to really think of me as just a nice kid who plays a nice kid all the time, it's time for me to play a departure role like that where I can just sort of turn their heads a little bit. I enjoy that a great deal. That was a fun role—not difficult, but fun."

Not that Richard ever needed to consider far-out roles to prove his variety as an actor. He's played almost every kind of teen role imaginable—from shy to wild to downright psychotic. And he's happy to state that treatment of young people in films is looking up. He explains, "I think there was a period of time when young people were sort of exploited. They became a really exploitable product. There was a sort of middle-age romance with teens and pre-teens. It was almost as though it took the form two armies in a war, and one bei curious as to what the other si was like, which, of course, produc a lot of really terrible films, a of really stupid filming.

"And the unfortunate thing w that most young people were cc vinced that was what they want to see, too. See, that was the t rible thing—that the young audien essentially became a middle-ag audience and sort of fed off th own. Unfortunately, the bigg suckers for the youth exploitati film are the young people."

Thomas names three pictures feels changed the entire concept the youth market—"Easy Ride "Last Summer" and "Red Sky Morning." Not only did they cha the young image in films, the lat two catapulted Richard Thom himself to the top of the you oriented pyramid, a position John-Boy role has signed, seal and delivered. But even when d cussing his top TV series, Richar lack of complacency comes throug About "The Waltons," he enthus "I feel great," but is quick to a "My one future plan is not to s with it forever and ever. Persona I don't think it's the kind of sh that can run forever. I expect it have a two- or three-year run. Fi of all, it's so different—it's a lo key, sort of downbeat show. No in order for that kind of show wi out a lot of violence and a lot slapstick to make it with the publ

"Fear is absolutely the wrong motivation to go into any kind of religious experience."

has to have quality. And I don't now how long a show can sustain series. Just by the nature of the least, I think it prohibits quality fter a certain amount of time; and think that the show will be on he air as long as it's good and not a minute longer because people get bored. You can have lots of terrible, violent shows that they can just sit and look at, but you have to have a really good show if it's non-violent and non-comic. I'm skeptical that a television series can retain the kind

of quality that we had in our first year over a period of time. I think it will go on for three years."

In spite of this skepticism seemingly older than his years, Richard sometimes exhibits a youthful exuberance quite of the John-Boy variety. He jokes boyishly about his girlfriend, Sian-Barbara Allen (his "You'll Like My Mother" co-star), when, after putting down repertory theatre by bluntly stating, "You can study acting for 14 years and then you go out to get a job. You say, 'Listen, I've studied acting for 14 years,' and the man says, 'Great, we have an opening for an office boy,' " he adds guiltily, "It's a terrible thing to say. My girlfriend would *kill* me for saying that because she was in repertory for a long time."

He's innocent also in his ability to be disillusioned, and disillusionment in this day and age is pretty hard to escape. Richard can't spiel off a list of heroes, but he admits, "We all have heroes. I guess Brando *was* my hero."

Was? The Academy Award *cause celebre* cast a pall on Richard's admiration of Marlon. "If you're going to take a chance like Brando did, you've got to take your medicine," he criticizes sternly. "If you're going to dish it out, you've got to be able to take it. And the thing that made me very angry with Brando is that a man has to speak for himself. If a man doesn't speak for himself, it cancels everything. If you're going to carry a banner, don't get someone to carry it you. You stand out there on y own and you take a chance that t are going to boo you, that they going to cheer you, that they ar going to do anything. As far as concerned, the entire power of moment was nullified.

"There are a number of reas First of all, it was not like Geo C. Scott, who right up front w he got nominated said, 'I won't cept.' Brando played both sides the fence all the way. He didn't he would and he didn't say wouldn't. He didn't say he'd be th and he didn't say he wouldn't there. And then rejecting it sending someone else to reject him—he simply blew it. Co quently, it was a totally ineffect thing that he did.

"If Brando had come up th and given a speech, no one wo have booed him, because he is t kind of person. He would h probably influenced a lot of pe had he been there in person. A is, he shot the whole thing r between the eyes. It was very stu of him." Richard shakes his h with painful slowness. "I think was afraid simply because he ne money and he has to have career. I think he was afraid jeopardizing it all by going there person."

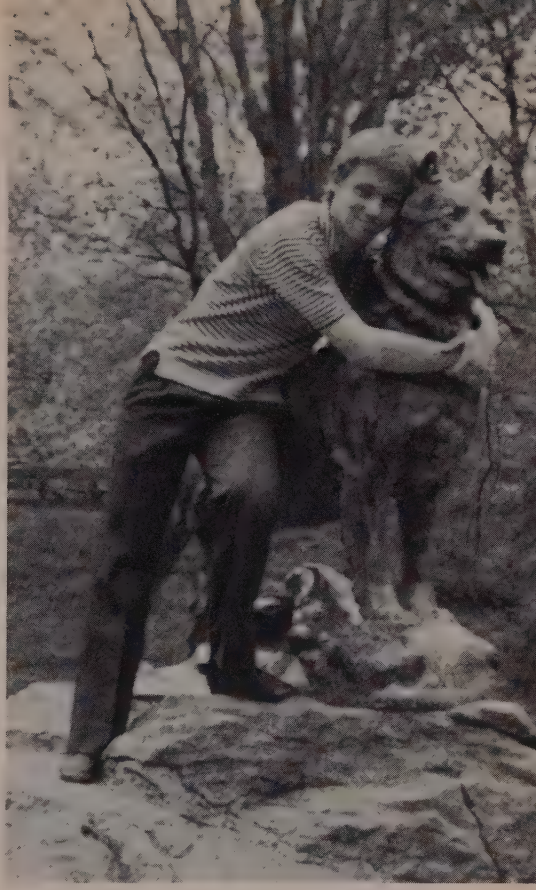
Coming from a New York C show business family (his par still operate a large ballet sch

Manhattan) and having made his
fessional debut while still a
dler in Broadway's "Sunrise At
mpobello," Richard rightfully
nsiders himself a veteran and he
ds to view the motion picture
siness with an old pro's dispas-
nate eye. When asked if he
nks actors are being recognized
re on the quality of their work,
wrinkles his nose and says em-
atically, "Uh uh! A lot of people
nk that there is a great change
the better in the industry, but
t's not true. The only change
t's for the better is people begin-
g to realize that you don't have
spend quite so much money on
People are overpayed and movies
overbudgeted, you know, and
can cut down. Money is a very
portant thing and you shouldn't
more of it than you need."

He pauses and a shadow passes
r his usually animated features
e returns to his painful thoughts.
think Hollywood lacks style, it
s presence, it lacks grace, it
s class."

Musing about the problems of the
v Hollywood makes Richard
ry and anger spurs him on to a
ject on which he's apt to wax
quent—those 20th century bug-
os, sex and violence.

I believe in the ratings system,"
said firmly. "I don't necessarily
n that it's equitable. I believe
since film is an art, it can be
ught back and back again, and I
k it is absolutely right that peo-



" 'The Waltons' is not the kind of show that can run forever. Its quality will be hard to maintain more than three years."

ple under 18 should not get in to see an X-rated film. They should wait until they are old enough to understand what's going on and then they can go see it. It's not like once it's over you're not going to get a chance to see it again. It's like there

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are certain books I'd rather my child would wait until he was 16 years old to read rather than 12, simply because I know he wouldn't understand them.

"I think one of the things that is inequitable about the ratings system is that violence is a thing that should be treated. I'm of the general opinion that violence is more obscene than sex. But you know, we all say that and understand that because it's nice for us. We all think that we know what sex is about, and we think we understand it well enough to know that it is not necessarily an obscene thing—that it's this, that and the other.

"But you have to be very careful how you portray sex with young children, simply because sex in the mind of a child can be as violent as violence—in fact, more so, because they are used to playing with guns all the time. Violence is not going to affect children that much because they are so used to it. It's a terrible thing to say, but children are violent by nature, for the most part. On the other hand, they do not know how to relate to sex.

"I remember when I found my first pack of obscene playing cards. It scared me! I wasn't going to do that! I wasn't going to have anything to do with it. I mean, I could see cowboys and Indians and I could see shoot 'em ups and guns, but that was something between two people that I didn't understand, and I didn't want any part of it. I didn't know anything about it, and scared me. Not because of sc Puritan ethic in my mind, but th is a certain type of extraordin naked intimacy between people t can only exist between adults really think so. I really believe incomprehensible to a child."

And, even though he's just tur voting age, Richard looks back the good old days, the days bef naked bodies coupling on the scr were interspersed with scenes blood gushing freely. "I sin know that sex in films today i form of violence," he insists. don't care what anybody says—n sex portrayed in movies is viol Because any sex that is exploite violence—it's violence against spirit. Movies that were made in 30's, 40's and 50's—everything directed towards an ideal, tow a moral conclusion. A sense of lence in films frequently serve give you a dignified view of hu nature. I mean, you had the he who had to rise through obstacle so that even when you're watch violence in a 1945 film, you're really watching violence bec everything is colored with purpo

The film director Thomas resp the most today is Sweden's Ing Bergman, of whom he enthu "After John Ford, I think he is greatest director. I loved ' Touch.' I didn't understand ' Touch' and I thought there w mistakes in it, but I loved it cause the sex in that film embo

characters. I mean, it was a
n that could not have been done
thout sex. It was one of the very
t films in which the sex was not
e you look at it and then it was
r and back to the story. It *was*
story. These people *cried*."

What Richard would most like to
in Hollywood is a rebirth of a
se of individual worth, a return
he old values when people didn't
l they had to put down their
rk, their industry, their liveli-
od. "I think most actors are in-
ved politically because they feel
ense of inadequacy in their pro-
sion, a sense of guilt. They think
t they make a lot of money
aply and easily and it gives them
ort of misplaced liberal white
lt that drives them into politics.
as simple as that. I think most
ors are ashamed of being actors
r they've reached a certain point
success. Like Jane Fonda is now
rning to a mature medium be-
en the two. Most actors are
id. That's why when actors say,
t I write and I'm involved in this
I'm into that and I do this and
t,' it's because they just don't
nt to be an 'actor.' I think that's
rowback to the days when actors
e buried in unmarked graves at
nt. Generally, people still think
a dishonorable profession.

It's a lot more amplified in the
orming arts because you lay
rself on the line. Even if you're
ainter, you can hide yourself be-
l the canvas; if you're a writer,

"Brando blew it. If a man doesn't speak for himself, it cancels everything."

you can hide behind the covers of a book. But when you're a performer, it's you that they accept or reject. You, personally. You, physically, spiritually." He sighs. "There's a price for everything. Some girl on an interview asked me, 'Do you

believe in free love?' There is no such thing as free love! There is not even free sex. People refuse to be responsible for what they do these days. And they all say, 'Well, the devil made me do it' or 'This made me do it' or 'That made me do it.' "

Where does religion fit into the picture for the young actor who refuses to cop out to "the devil made me do it?" "I have a funny point of view about that," he says. "Actually fundamental religion is the only type of religion that is really religious as far as I'm concerned. But there are fundamentalists and there are religious people who have gotten back to fundamentals, and it's a very difficult thing to explain.

"You know that old saying about sometimes you have to go a long way out of your way to come back to the same place? Frequently, fundamental doctrine is very, sort of—how can I say it—its essence is simplified like Confucius. You read Confucius and say, 'My God, what a bureaucratic idiot!' But the writings of Confucius are very fundamental when you read them. It says, 'This is the way it is.' In order to understand what he means by this, you have to go through a very long course of understanding and you have to know what you're talking about. So frequently, when people reach a certain amount of religious depth, they realize that the easiest way, the most conscious way, to say what they have discovered is embodied in most of the fundamental doctrines. Consequently, when i say something like, 'You must this,' or 'You must not do that,' do it after years of understand They understand what they are t ing about.

"Unfortunately, probably prime motive behind most relig people is fear. Fear that if they d do the right thing, they are goin get punished for it, which is a lutely the wrong motivation t into any kind of religious experi at all. But if you have any m religion, or any religion that is cerned with either some type o tribution or reward, you're goin have fear. Unfortunately, that's prime motivation for some pe adopting religion. Either fear or just can't make it on their Everyone who says religion crutch is crazy. I mean, somet it's used that way, but that's no ligion. Real religion is an ampli tion. Religion gives meaning to And that's not a crutch."

Richard Thomas needs crutches, no cop-outs, no exc In a Hollywood where most y actors are afraid of having opini ashamed of even being actors even being in Hollywood, he's r than willing to stand on his ow his own merits, his own faults own words. As he says of Ma Brando, his fallen idol. "If a doesn't speak for himself, it cels everything." Richard Th speaks for himself.

Most sex portrayed
in movies is violent, for any
sex that is exploited is
violence against the spirit."

STORY AND PHOTOS
BY BOB KRUEGER

TRUCKIN'

He's been pushing his rig for too many hours with not enough sleep, too much coffee, and maybe a benzie or two. Any of the younger generation of hitch-hikers whom he might pick up to help keep him awake will have a story or two about this grass-roots philosopher pushing his 20-ton load over 18 wheels. But he's just one of thousands of interstate truckers.

He's going east over I-40 with a load of 84 shifting, weaving cattle that seem to fight every move of the wheel, bound for a meat packer in Memphis from a feed lot near the Arizona-Texas border. A freezing rain has been falling for the past five hours and the road is like a waxed roller rink. He weaves in and out of the "tourist" traffic towing a 40-foot trailer with the skill of the road jammer for the San Francisco Flay Bombers. His cab radio is blaring the Bill Mack "Open Road Show" from WBAP Ft. Worth over the churning of the 350 Cummins diesel engine.

"This Is Ole' Bill here sending out this song to Harry who's driving for Melton from Linda . . . Let's keep it between the ditches fellas."

"Well I pulled out of Pittsburgh
rollin' down that Eastern Seaboard
I got my Diesel wound up and
she's runnin' like never before
There's a speed zone ahead, well all right, I don't see a cop in sight
Six days on the Road and I'm gonna make it home tonight."

*—from "Six Days on the Road" by C. Montgomery and E. Green**

This guy hauling anything from 80 head of stinking cattle to your household furniture, despite his bad kidneys, piles, and beer belly, has somehow been projected into something of a culture hero. It has even gotten to the point where he believes it himself. Trucking magazines like *Overdrive* help foster this image as they play much the same role as did Ned Buntline's dime novels for the cowboy half a century ago. *"Overdrive* salutes today's—and yesterday's—over-the-road trucker . . . one of the very last of America's pioneers."

John Ford is 57 years old and has been driving for 36 years. "I would have retired a couple of years ago, but when our kids grew up, my wife and I moved into a smaller place—I had to change locals and found out that when I did I lost all my union seniority and pension credits. We didn't know what to do. Most of the big outfits retire you at 55, so I went

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Bob Krueger is a Colorado photographer whose articles have often appeared in YOUTH.

out and bought my own rig—not much—an old International conventional, and leased out to a mobile-home moving outfit. The driving isn't bad because you can't drive at night or on weekends. I couldn't take that long over-the-road stuff anymore. It's like starting all over again, but I guess I'll just keep plugging along."

I ran into John in one of the new Union 76 truck stops that resemble a trucker's Howard Johnson's. These monolithic company lease chains are rapidly replacing the older hash-house variety "greasy spoon." With several acres of parking, these oases feature not only fuel, mechanical service and a separate truckers' restaurant, but showers for both men and women truckers, a drivers' lounge with TV, pool table and assorted pin-ball machines, a barber shop, truckers' motel, laundry and a truckers' store selling tools, clothes, tape cartridges, and an assortment of truck model kits.

For all the glass, brick and aluminum, the chicken-fried steak, burger, coffee, and three-day-old "homemade" pie are still the same.

"You know them homemade pies they got on the menu? Well, I got my rig outside and I'm haulin' a load of 'em—frozen to Amarillo."

The drivers seem just as determined in their tradition of hustling the waitress—no matter how grim. It's like a rude ritual that all the drivers feel obliged to perform for fear of some kind of social ostracism—it comes with the territory.

Many of the places I stopped, encountered varying degrees of hostility and suspicion, but in most cases, once I explained that I wanted to talk with truck drivers and write about their experiences, the perfunctory hostility would drop.

Even in the Union 76 truck stop outside of Amarillo, the owner drilled me for about 15 minutes or so as to my purpose. "You never can tell," he explained, "last week we had a guy in here dressed up like a minister and we caught him pushing pills to the drivers."

Trucking, like everything else, is coming under the increasing thumb of governmental regulations. Many drivers and publications feel that there is more attention placed (by the Interstate Commerce Commission) on the "bennied" driver than on the incompetent driver.

One young trucker told me, "I tried some dexies once but I started having hallucinations and nightmares; it wasn't worth it, so I quit. I knew one guy who would take pills and keep on seeing trains crossing the highway, so he'd pull up at a stop. Then one time he decided he wouldn't stop—he should have."

"I got ten forward gears and a
sweet Georgia overdrive
I'm takin' little white pills and
my eyes are open wide
I just passed a Jimmy and a

White, I'm passin' everything in sight
Six days on the Road and I'm gonna make it home tonight."

*from "Six Days on the Road" by . Montgomery and E. Green**

To a "tourist," one truck is pretty uch like any other, but sit down at ie "professional drivers only" sec- on of any truck stop and listen to iscussions of the merits of various rands, cab-over vs. conventional actor styles or dissertations on the ne points of Cummins of Detroit iesels. The drivers look at their gs with some of the same Freudian xtension of self as a teen-age "hot odder" would his raked and blown harger. Take a walk through the t of any truck stop and you'll find least a few of these souped-up, hrome-and-candy-apple rigs that in cost upwards of $40,000. In ad- tion to the chrome stacks, fuel nk, air cleaners, roof lights, horns, id exotic paint jobs that can run as gh as $1,800, you'll see polished uminum wheels, rolled and tucked atherette interiors, eight-track ereo tape decks, and hydraulic air ispension seats. The interiors range om the spartan, utilitarian Ken- orth or Peterbuilt conventional to e plush wrap-around instrument nsole found in many of the cab-

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The chicken-fried steak, burger, coffee, and three-day-old "homemade" pie are still the same in spite of all the glass, brick and aluminum

overs. One cross-country or over-the-road driver I met outside of Oklahoma City proudly showed me one of his three new super Kenworth cab-over tractors, which in addition to the standard goodies, sported an extra long cab with a double-bed sleeper complete with refrigerator and color television.

Fiberglass and aluminum are replacing sheet metal in many of the newer rigs. These changes are made largely for reasons of weight. It would seem that driver safety and comfort are being sacrificed for the purpose of increasing the pay load. The suspension system on most tractors isn't much improved over that of buckboards and freight wagons a century ago, and riding over th seemingly smooth interstates yo would think you had square wheel The best that the truck enginee have been able to design to relie this buckboard ride is a pneumati ally-suspended drivers' seat.

In tanker trailers they have c back on the weight by reducing cutting out the baffles that keep t load from sloshing or shifting every curve or touch of the bra pedal. Imagine pulling 8000 gallo of crude oil through the switchbac off of 12,000-foot Loveland Pas outside of Denver. You feather t brakes and gear down for the u

oming switchback, but your load eeps sloshing forward in an attempt o maintain forward velocity. Com- ng into a long icy stretch, you pray hat your shifting load won't jack- nife the trailer.

Within the span of two weeks, two uch tankers from the same Utah oil elds didn't make it. The first driver, 3-year-old Dean Webb lost his rakes but managed to jump free as is rig spontaneously ignited, but arly Thanksgiving morning, 27- ear-old Jimmy Lee Peavy wasn't quite so lucky as he tried to follow suit and was caught under the tractor wheels as he jumped.

Tankers by no means hold a monopoly on squirrelly rigs. Livestock haulers, besides being ostracized by the rest of the trucking fraternity for their odoriferous cargo, are also accustomed to jumpy loads. According to one cattle hauler's tale of woe, "I've been sittin' in this truck stop for five hours trying to get one of the mechanics to change a tire—you get up next to the trailer and

'Teen-age drivers in general are pretty bad; they haven't ot enough experience to judge speed and distances, and it akes them too long to react when they get in trouble."

Surprisingly, trucking seems to be one of the more liberated of the traditionally masculine professions

while you're tryin' to get the whee off, one of them cows is liable to le loose on you. Then when you ge out on the road they start shiftin and stompin' around and it seem everytime you want to go right the want to go left."

Things don't seem to get muc better after you get them to th packing house either. Swinging bee can offer a few anxious moments a it sets up a rhythmic side-to-sid motion to add to your problems c steering in a straight line.

To haul steel or a load of pip you attach a large reinforced meta upright to the rear of the cab. Yo then hope, when you have to brin it down in a hurry from 60 m.p.h that your "headache rack" will kee the load from ripping through th cab when it breaks loose.

"Not only do you have to worr about your own rig, but you have t watch out for all the 'tourists' a well," says one frustrated drive "You just can't predict what they' gonna do. Another trucker or pro fessional driver—you can count o him, but some of these people, bo watch out."

When it comes to the drivin faults of the amateur drivers, thes guys could go on all day. As on driver put it, "I put in a lot of mile and I'd like to put in a few mor but some of these jokers are lowe ing the odds." He goes on, "Nov you take old people, they're a tense and worried and drivin' at 3

.p.h. on a 65 m.p.h. road. If you me up on 'em too fast they're able to turn into you or go off the ad. If they can't drive at highway eeds, they shouldn't drive or at ast not be able to drive on the ghway or interstate."

According to Jim Beck, 27, "You n really spot someone who's taken e of those drivers' education urses—they're all tight and tensed and they don't think ahead. een-age drivers in general are pret- bad; they haven't got enough ex- erience to judge speed and dis- nces, and it takes them too long to act when they get in trouble—they st don't know what to do. They st go like mad. Anybody can drive a straight line on a smooth empty ad—but what do you do when mething happens? You have to go ong putting yourself in a situation d thinking if this happens, what ill I do? Amateur drivers in gen- al aren't very courteous—even to ch other. A trucker will flash his hts at you to warn of a speed trap a highway patrolman ahead, but ne of these tourists will ever let u know."

Trailers and campers have be- me another pet peeve. "Those rs and pickups aren't made for llin' that kind of load; most merican cars you can't even fill up e trunk or it will bottom out.

"Some guy gets home tired from ork on Friday and gets his wife d kids all loaded and tries to drive, weaving and swerving all over the road at 40 m.p.h. in one of those things. Most truckers will try and stay off the road on weekends and holidays; those people will just run you over on holidays. Some of these jokers will pull right up on your tail. What if an air hose breaks? My rig would shut down, and they got a long way to go before to get to me."

The truckers general attitude was summed up in a piece of graffiti I found on the men's room wall in the Sagebrush truck stop in Clinton, Texas, "If speed kills, tourists would live forever."

By far and away the truckers' favorite subject (especially the gypsy or freelance drivers) is how the ICC, state customs and highway patrol really have it in for truckers. He will be quick to point out that the trucking industry paid for 47 percent of the interstate system and that his rig will average about $5000 worth of taxes, licensing fees, fuel taxes, and permits. Another point that has come forth with the ecology boom is the fact that the diesel engines they use will far surpass the 1975 requirements, and even though they might smell more, they burn cleaner and pollute less than the present automobile engines.

He really feels that he has been made a victim of a never-ending number of ambiguous and conflicting state and federal regulations. Every state has some sort of port of entry, weigh station, or roving patrol

that checks over the manifest, registration, hauling permits, drivers' logs, etc. Each driver is required to keep a log of driving time and where he has been according to ICC regulations. You are required to take a break every ten hours and you can't drive more than 70 hours without a 24-hour break. In a port of entry office on the Kansas-Oklahoma border one trucker drove in to check his rig through and couldn't remember where he was going. After the driver had staggered on his way, one of the officials said, "That's nothing. We had a guy in here the other night who couldn't remember where he'd been."

"The ICC is checkin' on down the line
I'm a little overweight and my log book's way behind
But nothin'bothers me tonight, I can dodge all the scales alright
Six days on the Road and I'm gonna make it home tonight."

*—from "Six Days on the Road" by C. Montgomery and E. Green**

Surprisingly enough, trucking seems to be one of the more liberated of the traditionally masculine professions. Many of the carriers have been using husband-and-wife teams for quite some time. Freda and Steve Grop have been driving together out of L.A. for the past five years. The women truckers that I ran across who soloed their own rigs didn't stick to the easier loads either. Linda Cox gave up nursing to haul lumber across the mountains from the West Coast. Twenty-five-year-old Montie Tak has her B.A. in English, but prefers hauling steel. She pretty much sums up the attitude of most of the truckers I ran across when she says, "Many people want to know why I chose to drive a truck. If you know what trucking is, I won't have to explain it to you because it's in your blood. I enjoy traveling and seeing new sights and faces. Like most truckers, I feel closed in if I work indoors and the politics of the office have never appealed to me."

"My rig's a little old but that don't mean she's slow
There's a flame from her stack, and that smoke's blowin' black as coal
My home town's comin' in sight, and if you think I'm happy you're right
Six days on the Road and I'm gonna make it home tonight."

*—from "Six Days on the Road" by C. Montgomery and E. Green** □

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Ken Touchton

The water invites me.

I dive and glide silently
until my body seems lifted up
by the buoyant freshness
about me.

I ride the surf up and down and
around, peaking and dipping and
swaying, until I feel one
with the rhythm of nature.

I look out over the vastness
of the ocean, wondering about the
humanity beyond the horizon and

the family of creation.

The water seems to speak to me.

The rain has gone, the sun has
come, and the seedlings are
yellow-green as they knife through
the mud, nurtured by a
mysterious life-giving cycle.

The flood has ravaged homes
and powered its way through
man's protective walls as if to say
that we still don't know it all.

The canyon's multi-colored arches
and picturesque pinnacles carved
by centuries of wind and water
stand agelessly mocking man's
most magnificent cathedrals
proudly built.

All about me,
I feel a wondrous rebirth,
a humbling discipline,
an awesome eternity.

Did you make the water, God?

YOUNG TALKS TO YOUTH

INTERVIEW BY
BOB FITCH

The cool, dapper, handsome young man behind the desk has played a strategic role in shaping recent history in the United States. He was a long-time friend and aide to Dr. Martin Luther King, Jr. He was a top strategist in the civil rights movement. He helped in drafting the historic Civil Rights Act of 1964 and the Voting Rights Act of 1965. And now at 41 he has become the first black congressman from the South in 100 years.

From his offices in Washington, D.C., and Atlanta, Congressman Andrew J. Young, Jr., represents the Fifth Congressional District of Georgia—whose constituency is 63 percent white. He won his election to the 93rd Congress last November because of what he calls a "New South Coalition"—black votes, liberal votes, and white labor votes.

Mr. Young sees his victory and the increasing election of other blacks in the South as a trend that would have made Dr. King proud, "because he worked so long for the emergence of black political power as an effective instrument of black liberation and nonviolent social change."

"In 1965, prior to the passage

Bob Fitch is a free-lance photographer-journalist who is author of several books and frequent contributor to national publications.

hat year of the Voting Rights Act, here were fewer than 100 black lected officials in the South," Mr. oung notes. "Today there are 444. The gain of 271 in the 1972 lections was the largest net increase any year since Reconstruction, hat is what the civil rights move-ent is all about."

But not all developments have een positive. Some blacks are turn-g inward and embittered. And the resent Nixon administration has ained support by attracting white hnic votes which were traditionally emocratic and has promoted pro-rams that not only alientate many acks but may force a variety of eople into new alliances, "for it is not just the blacks who are suffering today, but also the farmers, veterans, the elderly, consumers, environmentalists, lawyers, educators, students, small businessmen, and even the medical profession."

In an open letter to President Nixon on Dr. King's birthday, Mr. Young concluded: "My election as a black man in a majority-white district in the Deep South was a . . . desperate plea for a united nation. We can do it . . . but we need a new kind of spiritual guidance and moral strength from the Office of the President."

As an ordained clergyman of the United Church of Christ, "Andy" Young has never separated the re-

om the gallery, a daughter of Congressman Andrew Young watches a session the U.S. House of Representatives.

ligious and the political. When YOUTH magazine asked if politics is a good place for young people to put their energies, his answer was straightforward: "I'd say that some of everybody's energy ought to go into politics, regardless of what else you do. Whether you're going to be a teacher, banker, minister, missionary, or doctor, politics has got to be a dimension of one's life and a part of one's total Christian vocation. To say 'thy kingdom come on earth' becomes just a vain and empty recitation unless we as a people of God are involved in things that make it possible for that kingdom to come and for our society to be more of a reflection of that kingdom."

Over the years, Mr. Young has been a minister, a national youth worker, a leader in the civil rights movement, a politician, a civic servant, and now a congressman. Have things changed for him?

"I don't think so," he ponders, "because when I was in youth work for the National Council of Churches in the 50's, the emphasis for youth of the churches was Christian responsibility in international affairs. The first really good foreign aid bill that this country passed was passed largely because Christian young people and the then Department of International Affairs of the National Council of Churches together lobbied. We sent 200 kids

"I SEE MY ROLE IN CONGRESS AS TRYING TO BE WHAT A CHRISTIAN IS SUPPOSED TO BE—A LEAVEN IN THE LOAF."

Speaker of the House Carl Albert and Mr. Young re-enact swearing-in ceremony.

own here to Washington one time
lobby for foreign aid. If you want
feed the hungry and clothe the
aked, which is a mandate for the
hristian, it takes more than just
ur private church donations. Our
ntire nation needs to reflect that
eligious commitment. Our federal
udget needs to prove our respon-
bility to the hungry of the world.
hat's what I was doing in 1957."

What about what he was doing in
he 60's on the staff of Dr. King's
outhern Christian Leadership Con-
erence?

"The SCLC was organized and
ad adopted as its motto 'to redeem
he soul of America' and to gain the
ght of the ballot for every U.S.
itizen. Our political system can be
edeemed when everyone partici-
ates—especially good people and
specially people who have been
eretofore powerless and locked out
f politics. Democracy thrives on
hecks and balances. To keep the
ch from being too rich, you've got
have a powerful participation
om the poor. To have peace in the
orld, people who believe in peace
nd good will must vote for candi-
ates who will work for peace and
ho will practice good will. In Dr.
ing's words, there's no way we can
ive out the meaning of our creed'
xcept through politics.

"When I went to Thomasville,
a., right out of seminary in 1955,
used to preach all the time from
esus' first sermon in the temple
here he quoted from the Book of Isaiah: 'The spirit of the Lord is upon me. He's anointed me to preach good news to the poor, give sight to the blind, release to the captives, set at liberty those who are oppressed.' When I read that and when I began to see my members oppressed and literally held captive by the segregated society, one of the first things I did as a young minister was to organize a voter registration drive.

"I told my members that they were children of God but society was telling them they were niggers—that they had to sit in the back of the bus, go to the back door, get an inferior education. And the way I could see changing that was not only by changing individuals but by changing the social system that had determined individual behavior. And we tried to do that by simple voter registration drives in the 50's. But the process was too long and the system was used against us to keep people from being able to live up to their rights in a democracy. And so in the 60's we resorted to demonstrations. And I thought of a demonstration as a Christian witness—that you had to stand up and testify to your faith. We would sing 'before I'll be a slave I'll be buried in my grave and go home to my Lord and be free.'

"And so you had to get people who were in a second-class status to stand up and act as though they were children of God. And that's a demonstration in Alabama. When

Bob Fitch

At a welcoming party, Andy and Jean Young pose with three of their four children and with their respective parents.

"I GUESS VERY EARLY I DEVELOPED THE CONCEPT THAT THE MEANING OF LIFE IS TO STRUGGLE AND THAT'S WHEN I'M HAPPIEST."

people finally begin to think of themselves as children of God, they don't go to the back door anymore, they demand an equal education for their children, they want good jobs and better housing opportunities, and they want to get out of the traditional place that society has assigned them. In doing that, I think they created a revolution. And that was the Christian basis of a non-violent revolution of the 60's.

"Everything I've been doing I see in a continuous cycle," Mr. Young observes. "Even in Congress, I see a sort of ministry. If you can build lines of trust between you and the powerful members of Congress, you can have an invaluable ministry.

"I have a notion about Congress that it doesn't work when every guy goes in there to do his own thing. I see my role as trying to be mor or less what a Christian is suppose to be—a leaven in the loaf. How Perhaps we can help make each bil passed by the House just a littl more humane and decent, by work ing with fellow congressmen on th passage of the bill, or helping t get it amended according to th needs of the people, or by fightin for those priorities that are just mor humane.

"I recall in Albany, Ga., havin a ministry with the chief of polic who was beating up our demonstra tors and putting us in jail. He wa terribly guilt-ridden about it an needed a pastor to talk to. Ever time I'd go to the jail to visit D King, he'd pull me into his offic and start telling me his troubles. W developed a very good relationshi

and as soon as he could, he resigned that position in Albany and took a job as chief of police in a little town in North Carolina. The first thing he did was desegregate their police force. And he's been one of the best policemen the South has had since then. I have seen too many indications of people needing some compassion and understanding in order to help them grow through some of the tremendous changes that our society faces.

"Again, in recent years as chairman of the Atlanta Community Relations Committee, I found myself going to people whom everybody said were impossible to deal with, and sitting down and first being willing to listen to them. Then I could get them to listen a little bit to me. And soon we saw that we were not as far apart as the press would have you believe.

"I'm in a unique position by being a black man in the Congress and being thought of as a very liberal congressman, but also being a part of the Georgia delegation which is white and by reputation very conservative. My own district is predominantly white and so I've *got* to represent both of these factions in my person. I can't just kiss off either blacks or whites as irrelevant, because both exist. Both the Black Caucus and the Georgia delegation realize that I can be a potential bridge between the left and right wings and the Congress. What that will eventually mean, practically, I'm not sure.

"If a bill is written in a liberal approach and is offensive to conservatives, yet there is some basic agreement, perhaps I can rewrite that bill so that it is acceptable to the Georgia delegation and still have that bill condemn the injustice that the liberals want to condemn without attacking the people involved. I think this is in the tradition of nonviolence of both Gandhi and Dr. King. Not long after Gandhi's people were shot down by the British, Gandhi could still talk to Lord Mountbatten and condemn the acts but not condemn him as a person. And thereby Gandhi enabled the British leader to understand the need for Indian independence."

But how can a minister talk in such philosophical and religious language as a politician seeking office among a wide variety of people?

"I often implied these things," Mr. Young responded, "even though I did not use these same words. I feel that I can talk about my religious motivation because I'm talking to the readers of YOUTH magazine, but I did not appeal to any religious authority in expressing my political views to my constituents and I tried to present them as reasonably as possible. Even though I believed that this was maybe the way God was using me and my ministry, I seldom said that while campaigning."

And Mr. Young had to campaign hard against his white opponent.

Having lost a similar congressional fight in 1970, Mr. Young had learned. His slogans called for "Young Ideas for Atlanta" and "Think Young."

"I told my young workers that it's not always the good guy who wins the elections," he said, "but the man who works harder. If the better man just happens to work a little harder, then he wins, but bad guys are usually up early. I plan to visit my district every weekend—church on Sunday (he's a member at First Congregational in Atlanta), a school on Monday. That's very important to black people, for we don't read much about our people in the paper, so it's your physical presence and accessibility that counts. Blacks don't say, 'Go up there and do a good job.' They say, 'Don't forget about us, hear?'

"The mission of Christ in the world," Mr. Young reflects, "was to break down the dividing walls of hostility—reconciliation. Well, what I set out to do in my campaign was break down the dividing wall of hostility that separated black and white, rich and poor, young and old. And over and over I said that in a non-theological way. And I demonstrated that principle by putting together a staff that was black and white. Wherever we went—whether in the black or white community—we were a black-and-white delegation. We were demonstrating that blacks and whites could work together."

What does this say to black separatism?

"Political and economic separatism are a dead end," Mr. Young answered. "But I still believe in a kind of cultural separatism. You see, a certain cultural nationalism was part of the black man's identity search but now identity search is politically irrelevant. When you begin to get to political and economic realities, nobody wants to be separated from the money and nobody wants to be separated from the power. So you've got to be integrated into the politics and into the money.

"I think there's been a phenomenal misunderstanding of what was happening in the black community both by blacks and whites alike. It started, first of all, with the original melting-pot myth of America that everybody was cooked down to the least common denominator until we were all the same—one big pot of soup. But now I think every ethnic group has rejected that myth, largely out of the black rejection of it. When we were coming up, Italians were dropping the 'o' off the end of their names, Jews were getting nose jobs and converting to Unitarians, blacks tried to straighten their hair, and everybody was afraid to speak the languages of their immigrant parents and ashamed of it. Everybody was trying to get like an amalgamated WASP. And all of a sudden people just resented and resisted that sameness. So now what I see is not a melting-pot soup but a

stew. We're still all in the same pot but the peas are a little different from the carrots and should be. Each has its own taste but each adds to the tastiness of the stew. And it's a better stew if you've got peas, carrots, onions, leeks, and garlic. And the more you've got in the stew—the more it preserves its identity in the stew—the better stew you've got.

"What we're moving toward is a cultural pluralism. And that pluralism must be represented in politics —both in the Democratic and Republican parties—so that from the point of view in which God has placed me—poor, black, Southern —this is what I see as truth. Now, somebody who is rich, white, and Northern sees another point of view altogether but you don't really get the truth until you get both sides—and those in between—to really understand each other.

"On my campaign staff, when we met to prepare papers on the issues, we'd have rich, white businessmen, as well as poor, black welfare mothers. There were about 15 or 20 people representing every facet of the district, all of whom were thinkers in their own right from their own perspective. And in these committee encounters, we would hammer out positions we could all live with. Whether we were discussing welfare or problems in the Jewish communi-

Mrs. Coretta King and the Youngs were friends long before the days of SCLC.

"DR. KING WORKED LONG FOR THE EMERGENCE OF BLACK POLITICAL POWER AS A MEANS TO LIBERATION AND NON-VIOLENT SOCIAL CHANGE."

ties, everybody would express themselves, but it would *not* become our campaign position until the welfare recipients themselves were satisfied about our statements on welfare or the Jewish communities themselves were satisfied with our suggested solution to their problems."

Mr. Young's own background was middle-class. His father was a dentist in New Orleans and so young Andy went to school there, including Dillard University. He was graduated from Howard University in Washington, D.C., in 1951. And in 1955 he received his Bachelor of Divinity degree from Hartford Theological Seminary in Connecticut. He served pastorates in Alabama and Georgia before joining the youth staff of the National Council of Churches in 1957. In 1961 he joined the SCLC, eventually becoming its Executive Vice President in 1967. He is married and has four children.

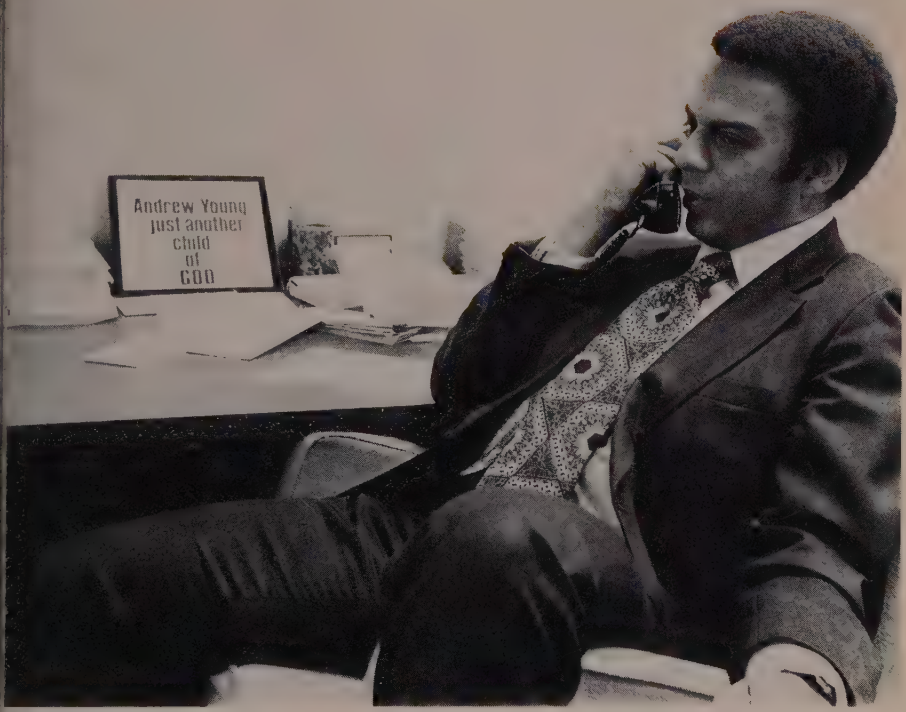
Of his own childhood, Mr. Young recalls, "When I was growing up and going to school, I had problems relating to people, because I was middle-class black, living in a poor white neighborhood, going to school with blacks. I had to learn to adjust to people picking on me and learning to be friendly with people who were antagonistic to me. Sometimes I had to fight, but most of the time I just had to learn to be friendly in spite of it.

"And I was too young when I went to college. I was about 15. The veterans were coming back from the war, so I was struggling to find out what it meant to be a man. I guess sports probably helped me more than anything else. I was pretty fair at most games and that's where I learned to relate to people.

"I guess I developed very early the concept that the meaning of life is to struggle. And I'm happiest when I'm struggling with something. My wife always says jokingly, 'Don't take his problems from him, because he'd just go out and look for more.' A life that is free of problems is not a growing nor worthwhile life. So I accept every problem, knowing that we shall overcome.

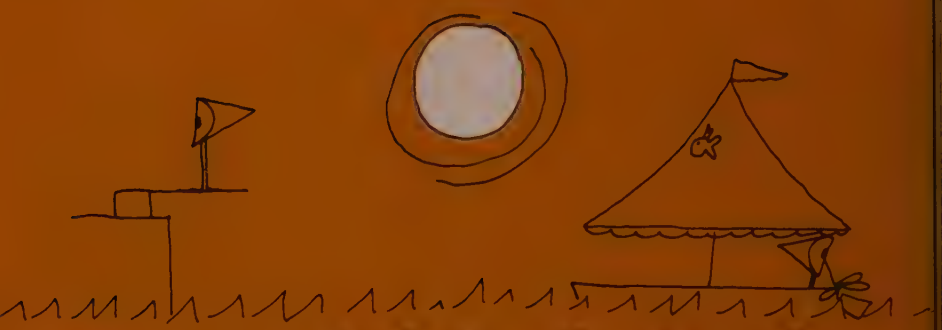
"That's what life is about—solving problems, whether running a political campaign against odds, organizing demonstrations where you don't think you can succeed, or patching up a problem with a friend where there's been a misunderstanding, or even preaching a sermon, or writing a paper.

"And so, Congress is a big problem and our country is in a mess, but that's what we're here for. As soon as we get through this mess, we'll get two spare breaths and we'll find ourselves in another one. But it's only as you stay in a problem-solving situation in life that you can continue to grow as a person. And I think that you continue to understand and experience the miraculous power of God that's available here on this earth for those of us who will trust in Him. Amen." □



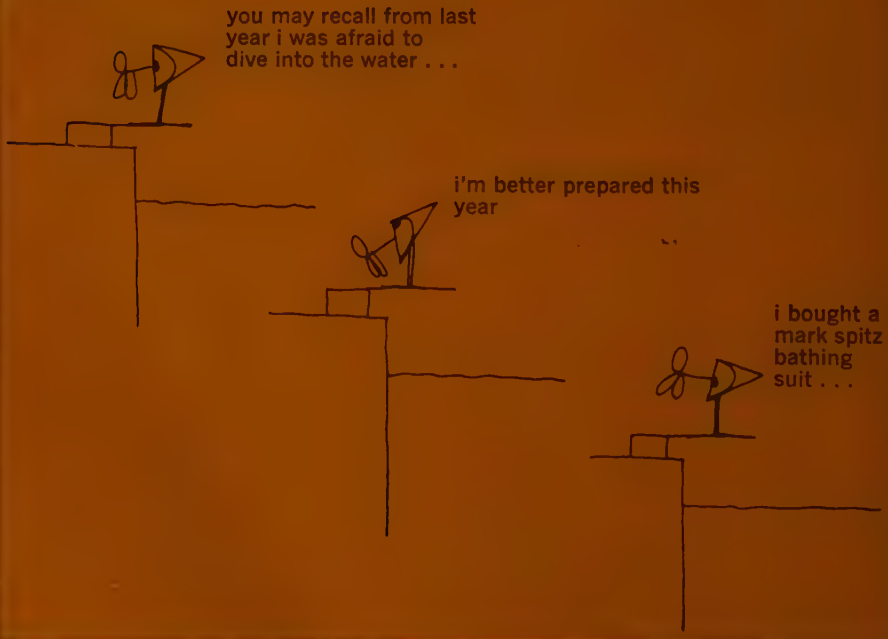
An ordained minister of the United Church of Christ, Mr. Young believes politics and faith are inseparable.

"TO FEED THE HUNGRY OF THE WORLD, IT TAKES MORE THAN OUR PRIVATE CHURCH DONATIONS; OUR ENTIRE NATION NEEDS TO REFLECT THAT COMMITMENT."



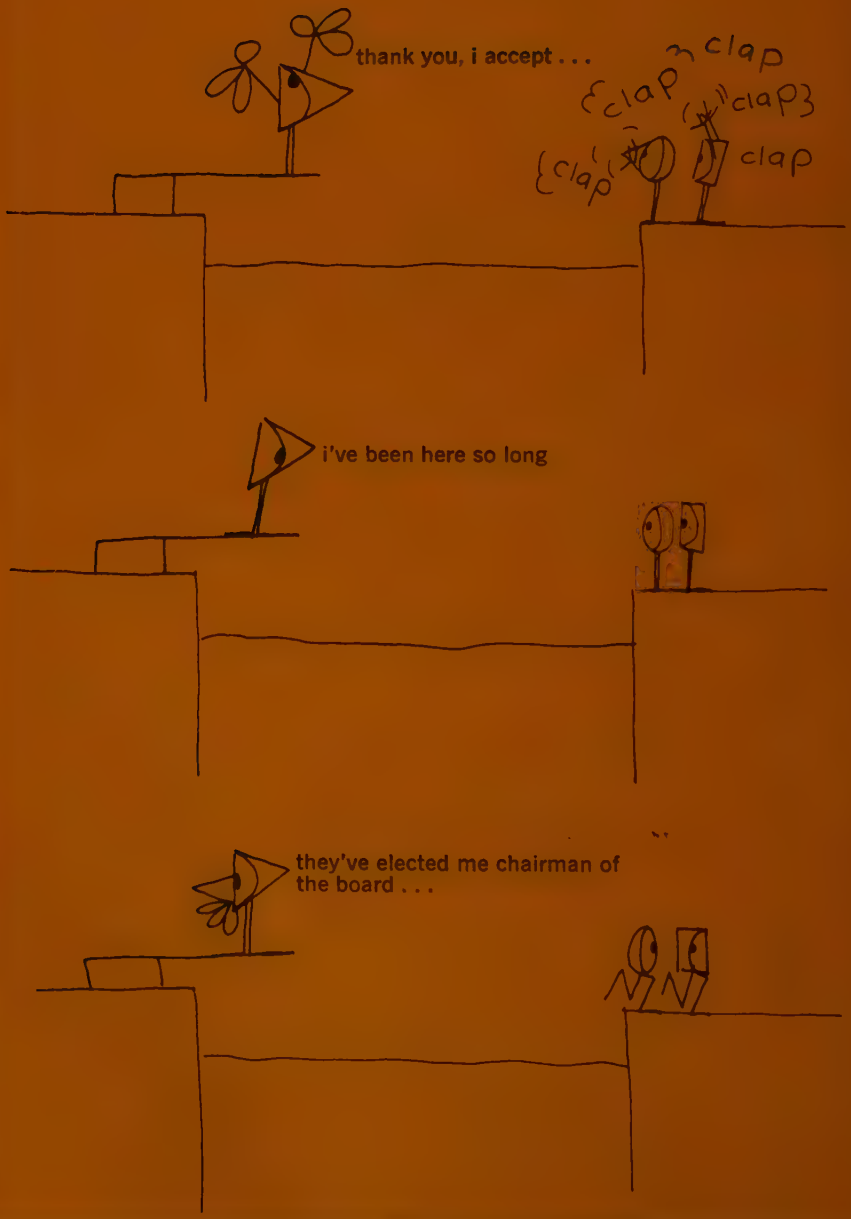
An Immersing Summer

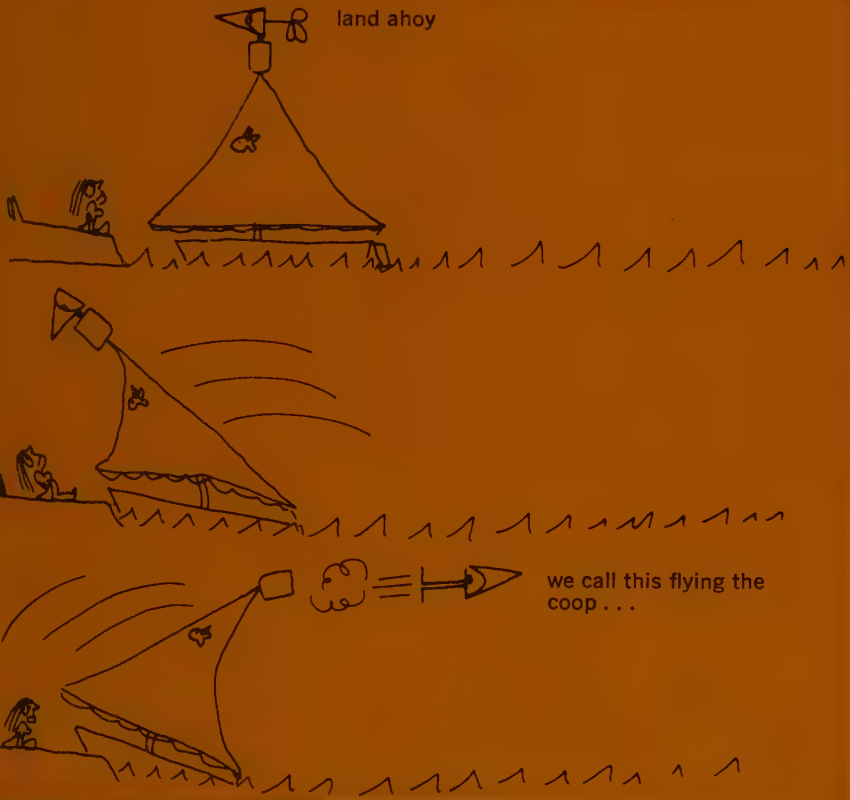
a collection of transparencies
by Doug Brunner



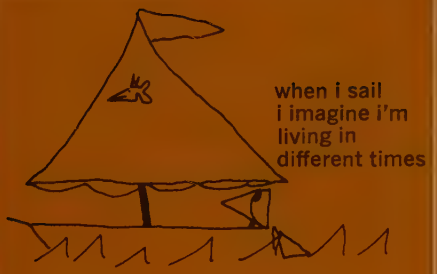
the diving board is new . . .
the water was freshly pumped in . . .
and they built a new snack bar . . .
even my fear of diving has changed in a year . . .
now it's terror

an attribute of a good diver is patience . . .
you have to take the time to concentrate and prepare your body
then after moments of getting every part of you ready . . .
dive
the last part still needs a little work


thank you, i accept . . .
clap
clap
clap
clap
clap
i've been here so long
they've elected me chairman of the board . . .


land ahoy
we call this flying the coop . . .

i've run out of wind . . .
and i can't even get some at the nearest gas station . . .


when i sail
i imagine i'm
living in
different times

the early
explorers

pirates and
ancient navies

i like
to sail
through
history

across the
mediterranean

to save the holy land
from the infidels

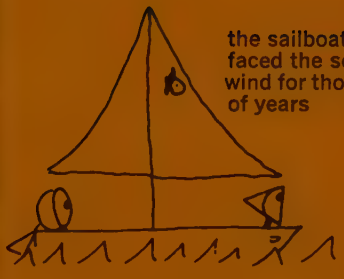
we must hurry . . .

we're renting the boat
by the day . . .

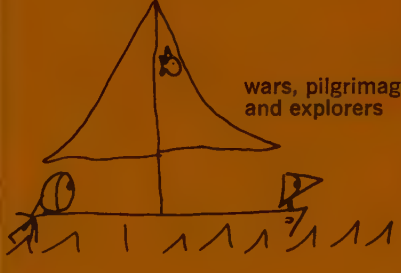
no, pilgrims, i've never been to america either . . .

but i think we should land north of new york city . . .

and avoid the traffic

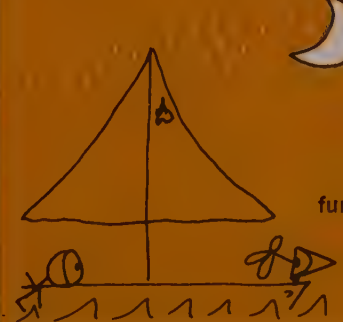


the sailboat has faced the sea and wind for thousands of years



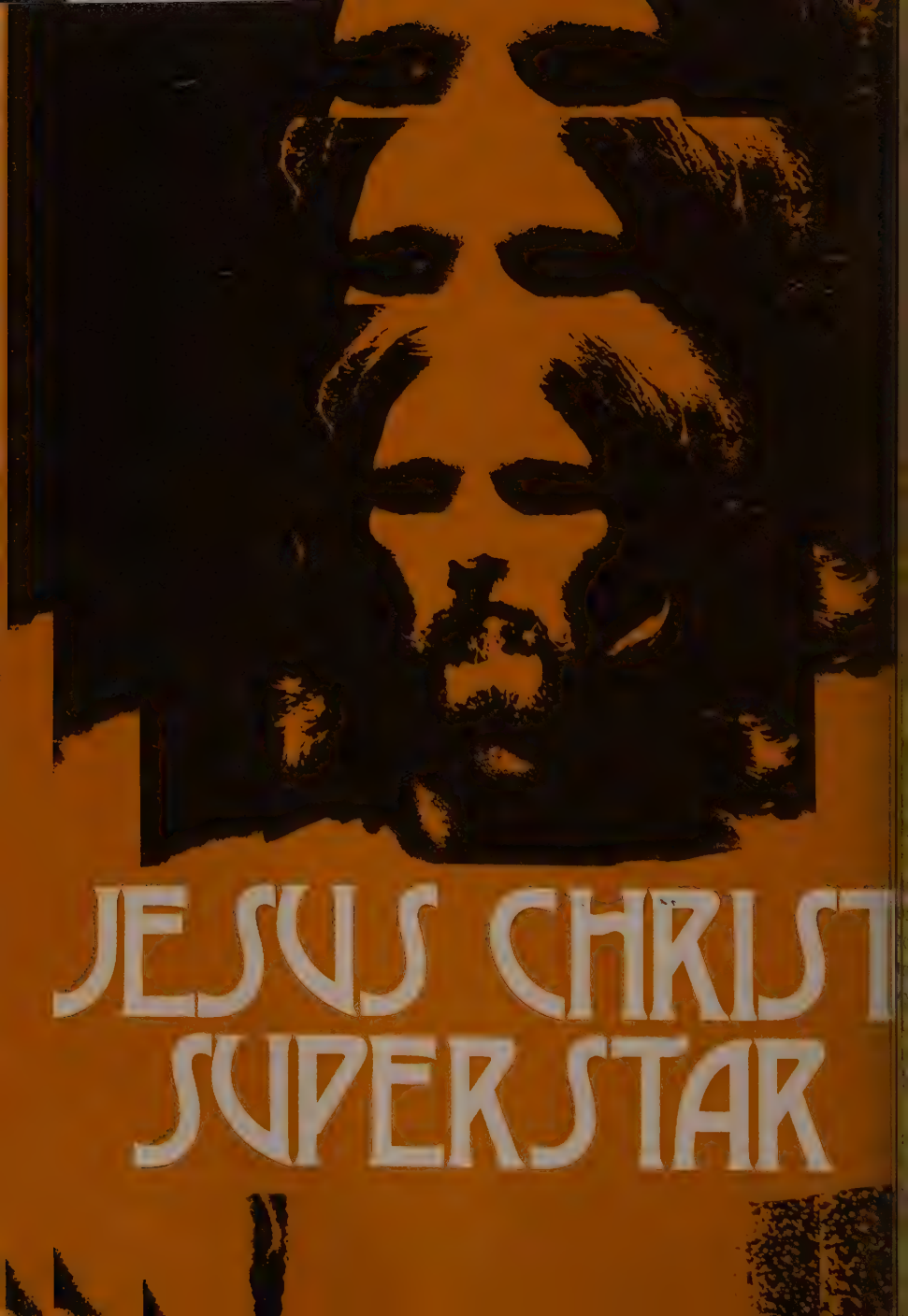
wars, pilgrimages and explorers

now this indispensable tool of people has a new challenge to face . . .



fun

1972 Dave Browne


JESUS CHRIST
SUPERSTAR

AN INTERVIEW WITH THE DIRECTOR AND PRINCIPALS OF THE NEW FILM VERSION

BY FREDERIC A. BRUSSAT

The album of "Jesus Christ Superstar," which has already sold more than 4,500,000 copies, making it the most successful recording ever as well as the biggest concert attraction of all time, is now a movie. The rock opera was filmed in Israel in over 30 locations. Ted Neeley, a Texan who played the lead role in the Broadway production of "Superstar" before assuming the starring positions in the Los Angeles productions of "Tommy" and "Superstar," is Jesus. Carl Anderson, who was Judas in the concert tours and in the Los Angeles stage version, won the film role. Yvonne Elliman repeats her record and Broadway interpretations of Mary Magdalene.

The director is Norman Jewison whose most recent film, "Fiddler on the Roof," won three Oscars. He also was honored in 1967 with an Academy Award nod when "In the Heat of the Night" won Best Picture of the Year. Mr. Jewison has cut "Jesus Christ Superstar" on the screen without any dialogue. The music carries the work along with a special twist in the plot which ought to fascinate fans of the rock opera and interest those unfamiliar with the musical.

After a hectic shooting schedule in Israel, Jewison and company returned to London where YOUTH caught up with them for this exclusive interview.

When did you first get interested in "Jesus Christ Superstar?"

In the very beginning! I had an instinctive reaction to the record even before it was released in America. An associate of mine in London sent me a copy when I was in Yugoslavia filming "Fiddler on the Roof." When I first played it, the album had a tremendous effect on me. I remember being alone at night and listening to it over and over with the lyrics from the libretto in front of me. Oh, I found it a pretentious work—but at the same time, I thought, if you can't be pretentious when you're 23 or 27 years old—as the authors Tim Rice and Andrew Lloyd Webber were — when could you be pretentious? I also felt it was a pastiche—a potpourri of other works and ideas. But I overlooked those things because it had such power at times. Such tremendous visual images started to assault my mind when I listened to it. I was up until about four or five in the morning with the record—it was just turning me on!

So, I did something I'd never done before in my life. I inquired about the rights and found out that it was owned by Decca Records who were in turn owned by Universal

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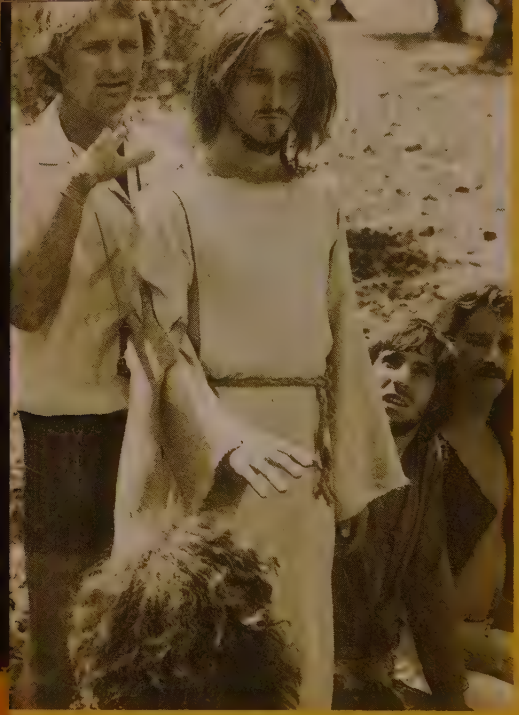
Frederic A. Brussat is Editor of the *Cultural Information Service,* affiliated with the Lutheran Church in America, and a frequent contributor to YOUTH.



Norman Jewison directs Ted Neeley as Jesus on the "Superstar" set in Israel.

Studios. I then did a very impulsive thing—I sent a wire to the head of Universal Studios and said that I would be willing to commit myself to the making of the film of this record if one were ever made! There haven't been too many operas made into films, which contributed to my initial interest in "Superstar."

What personal interpretation did you want to give to the film that wasn't in the stage versions?

The play versions to me didn't deal with the story from a realistic conception at all. And I knew that if the film were shot outside, we would have to deal with the reality of life.

"I tried to treat Jesus as a rabbi from Qumran who came with a new concept o life and behavior and a deep, abiding faith in his G

Actually, the film is a curious mix ture of reality, surrealism and pas tiche. There are moments that ar real and moments that are fantas

I also don't think that Jesus' hu manity emerged in most theatrica presentations. Of course, essentiall it's told from Judas' point of viev it's his story. But I think tha Christ's moments in the play wer not staged and interpreted with an sense of reality or any sense o power. One reason is that you ar limited by what you can do in th theatre or on the concert stage. It very difficult to create in the theatr what we can create in a film. Whe Christ destroys the Temple, we ca show a man of militant action stanc ing against and overthrowing th establishment of his time. It's ver difficult to do that in the theatre be cause it would end up being corn So the moment in the theatre passe quickly, whereas we can make tha moment in the film into somethin that you remember. As a result, th Christ figure takes on a greate character dimension.

I must tell you, however, that don't believe that this is an impor ant religious work because it is pastiche. It is a rock opera dealin with the conflict of great biblic characters. But it doesn't pretend

historically accurate, and I never ended to make an historically-curate film. I set out to interpret s material and my first obligation to the material. I tried to stay with e record—which is what moved e in the first place. The film can't broader than the album. I don't ink the audience should be pre-red for a unique religious experi-ce. No film could possibly do just-e to the Christ story.

ou mentioned a moment ago that u have mixed the real and the sur-al in the film. Why did you choose do it that way?

guess simply because that was the y I saw it. It was a purely inter-ctive thing. Some visual images t kept assaulting me at that mo-nt. I also wanted to make a meless" film, a film that would t be locked into any one period. r instance, I just felt it incongru-s to have people running around biblical costumes singing "What's Buzz?" or "Jesus Is Cool." This era is really in the vernacular of lay, and Tim Rice's lyrics really n't fit when you put them into a blical atmosphere like the sets of old Hollywood spectaculars, h as "The Ten Commandments" "King of Kings." It would have n ridiculous for us to be using k music and modern lyrics in npletely biblical costumes and s. Therefore, we had to make a ision as to how biblical the film s going to be and how modern. at we did was a mix. We tried to involve our world of today at certain levels in the film while we also tried to give the film a biblical feeling with such aspects as costumes, behavior, props, etc.

We avoided shooting in the obvious biblical settings—they are surrounded by souvenir shops anyway now, and sell a lot of tacky plastic Jesuses and things like that. Rather we shot in local ruins and in the desert areas. We wanted to use the geography and shape of the Holy Land as a background for the film rather than build sets ourselves. This decision led us into all sorts of fascinating locations. I really think that the film visually has a very exciting use of background. Much more than any of my other films.

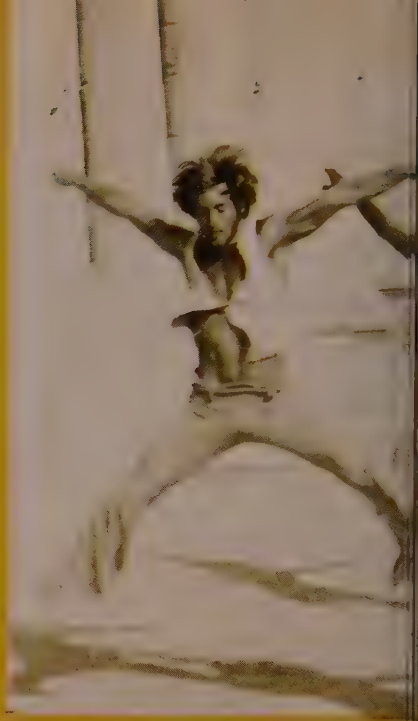
Then filming in Israel was very important to your interpretation?

Oh, yes. I insisted on shooting the film there. I was drawn completely to the area where Christ actually lived and walked. It was one obligation I thought we did have to history. If we could use things that were still there after 2000 years of civilization or just happened to be there naturally, it would be possible for us to bridge the gap in time. That's what really drew me there—the shape of things. Once we got there, it was better than we had hoped!

For example, we shot in the caves at Ben Guvrin. These caves date back to biblical times. Some people say this is where Jacob hid his people and they say they're in the valley

"We had to decide how biblical the film would be and how modern. What we did was a mix."

where David slew Goliath. They were used as prisons for Roman slaves; they were used during the Turkish attacks through the centuries; they were used during the Crusades. And they are carved out of solid rock. When we got into these caves, we thought, what a wonderful place for Jesus and his groupies to have that great scene when they're planning their ride into Jerusalem because they are literally an "underground" movement of their time. Now we couldn't have duplicated those remarkable caves any place in the world!



Followers of Jesus dance to "What's the Buzz?" in a scene amid ancient ruins.

The set was actually steeped in history. I suppose the cast felt the vibes just being there.

Yes, this is the one thing that location offers the director—it allows himself, his cast, and his crew to become completely immersed in the environment of where the film takes place. And when you get that going for you, you start to get performances and behaviors that are almost impossible to get in a studio. In the studio—as in the theatre—you get a much more technical performance and possibly a much more creative performance. But on location you get a very *real* performance. Reality is what film is all about today.

Some of the cast have said that the actually felt that they were livin their roles, day in and day ou while you were filming.

Well, that often happens on loca tion—especially when the location i remote. The cast began to live thei parts because they were always to gether. They were always with Te Neeley who plays Christ. The apos tles started to naturally form into group, the priests formed into thei group, and Judas had his followers When we played basketball, Juda team constantly won! They wer also pretty isolated on the Negev— there wasn't any place for them t go! It wasn't like making a film i

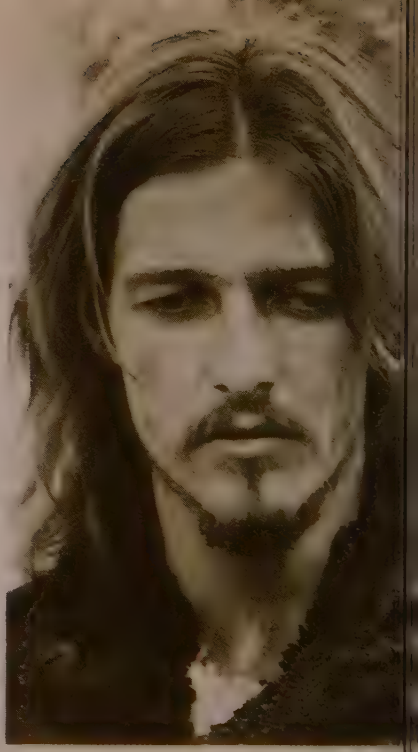
ndon or New York where you e constantly distracted. They were nstantly thrown together as a oup. So naturally they started to ate to each other, off as well as the screen, in their roles. I think lot of them did begin to become eply involved in their parts.

you have any opinions about the igious revival that seems to be ing place in America today? Do think you are meeting it or re- ting it with this film?

ll, I don't know how the film will nefit from it. I surely think that rock opera did—I think "Jesus rist Superstar" came along at the right time. I believe the religious revival started in America some ten years ago with a great interest in Eastern religions. It developed for a number of reasons. Romain Gary once said, "There are no more cookies in the cookie jar." In other words, people were reaching for something and there wasn't anything else left but religion. He felt this was due to the personal loss of great leaders. When Pope John died and when both Kennedys were assassinated, and Martin Luther King, Jr. and even Khruschev—who was a kind of father figure, no one was really too frightened of him—were gone, all of a sudden young people

Comments by Ted Neeley who portrays Jesus

What was your first impression on how you would play this role?
In the theatre, I played it as I had learned about Jesus Christ all my life—as a son of God, as the savior of mankind, as the holy being. In the theatre, that approach worked quite well. But, it was hard for me personally to relate to that kind of a being, because I don't know anybody like that and I certainly have never experienced anything like he did. When it came time for the film, Norman Jewison and I talked about it. We both agreed that it might be much better if we played Jesus as a man—which is how the script on the record originally presented him.



In the film's beginning you come off the desert with a rock band?
Yes, something like that. We are a group of actors, traveling and doing the show. And this is the final performance we are going to do of "Jesus Christ Superstar." We just happen to be in Israel. During the overture of the piece, we become the real characters in the story.

How about the scene where Jesus is in the Temple turning over tables. Did you really get into that?
I loved every second of it—I really did! Well, we'd been working on the film around six weeks and all that time I'd been trying to get into the passive side of the character—very peaceful, very calm, in control at all times. Of course, there were things that happened in the film—on and off the set—that tested th ability. And when the time came do the market scene, it was tim perfectly because I'd had six wee of surpressing any kind of viol reaction, and I got to be violent quite a while and tear up eve thing! It was a great release!

What are your feelings about Jes relationship with Mary Magdale
Well, I feel Jesus and Mary had very close relationship—almost oneness of a relationship. They spected each other's individ being. At any given time in th lives they could have gone one another for any kind of he

think she was much more special
him than anybody. She was the
nly person who continually tried
understand what he was about
nd tried to help him forget about
s problems. But, we're not deal-
g with the sex life of Jesus Christ.
vonne and I based our roles on
hat we are to each other in our
ily life. We have a deep mutual
spect for each other. There's
othing I wouldn't do for the lady.
he's very happily married—to some-
ody else, not to me! But our
lationship is truly beautiful. That's
ow I see the love of Jesus and
ary Magdalene. It's a very non-
ysical love between two human
eings.

Comments by Carl Anderson who portrays Judas

What have you learned from doing this role so many times? People seem to react more to Judas than to Jesus, perhaps because Judas appears more human.

Our concept of Judas versus Jesus in the film is that Judas was the only person among the band—which included Jesus and all his followers — who maintained any touch with reality throughout. And because Judas was so "into" reality, he didn't fit in and probably that's why he flipped out.

What was the betrayal scene like?

Very simple. It's a very heavy moment. The priorities of Judas at all times are somewhat misplaced. He never really wants to turn Jesus in, but he knows he has to do something because this project they had started together some time ago was getting sidetracked by loads of people. I guess it could relate very closely to a pop singer who starts out with a group. They're all friends, and all of a sudden the leader of the group gets swept into somebody's heavy public relations campaign and the whole thing gets out of hand. They forget why they first got together. The natural reaction of the guys in the group who are still holding on to that reality would be either to talk to the leader or to replace him. Judas made repeated attempts to talk to Jesus but he really didn't know how to approach him. So he chose to replace him.

While singing "Everything's All Right," Mary Magdalene (Yvonne Elliman) comforts Jesus.

were faced with a lot of nonentities. There wasn't anyone to look up to, so they started to turn inward and this led them into a great revival of Zen, Hinduism with the Krishna groups, and many other kinds of religion, plus a great revival of Christianity. There have been great revivals before, of course. Now we're in another period of religious interest and reexamination.

I think such movements appear when people really need something. Religion is a very important aspect of our lives—all our lives. I believe that implicitly. And I'm not the greatest Christian in the world—I think basically I'm an agnostic. I

Being thrown together on location, the cast began to live their roles day in and day out

believe that Christ was a great re ligious leader but I don't know whether I believe he was divine. Bu I do know that my religion is ver important to me because it make life much more easy for me, an that is just a basic selfish fact!

When we were making the film I was walking to an olive orchar on the West bank of the Jordon on night at sunset, and I noticed an ol Bedouin—he was saying his prayer off by himself. I realized that he ha something he believed in that, t him, was true, valid, honest, some thing he could count on. It didn matter what anyone else though about it. I wasn't praying at tha moment, nor would I ever pray t the same God, nor would I fac particularly that direction, no would I say the same words, but demonstrated to me that this mad man's life fuller, easier, and some how stronger."

What I'm really talking about i faith. It's been called the opiate o the people and maybe it is some thing like that—but what's wron with that? We lean on a lot of othe things, baby. It's better than pop ping pills. It's better than leaning o something that isn't as solid. An way, that's about as religious as am—insofar as I believe it's ver important. This is why I don't pa

inking he is doing what is right, Judas arl Anderson) is rejected by the priests.

ularly feel that my religion is ore important than someone else's. eryone has to find his own way.

d Neeley was saying that your erpretation of Jesus was much ferent than the versions he had ne on the stage—especially in the n's emphasis on Jesus' humanity.

ell, Jesus was the first man in at part of the world in that time in story who preached the love me. To me the most important pect of his teaching is love and s definition of love. That word sn't being used in those days—ople were treated in a very primie way. In many ways, the lower animals were treated better than people! I tried to treat the Jesus role as a man of his period, as possibly a slightly fanatic, rebellious rabbi from Qumran who came in off the desert with a new concept of life and behavior and a deep, abiding, colossal faith in his God which he felt he should impart to other people. And then that grew and he built upon it. What he had to say and what he stood for is very simple. And he was willing to die for it. I think this is what has moved people throughout the years—because it's not difficult to understand. Anyone who tries to make his story complicated by deep intellectual,

theological discussion and interpretation is talking nonsense.

You know so much more has been revealed to us by the Dead Sea Scrolls and other research about the Qumran sects. Before this film, I did a lot of research into Jesus' life and I think this helped us to create a character whom people will easily identify with. Tim Rice once said that he wanted to bring Christ down off the stained glass windows and into the street.

At the same time, I go back to where we started the discussion—I still feel it's a pastiche—a pastiche that can be powerful but still a pastiche. I don't think the film should be judged as a true "religious" wo
because it doesn't even pretend
be that. But I think it will be ve
moving.

*Both Ted Neeley and Carl Ande
son mentioned that the crucifixic
scene was very moving during t
filming. Could you explain wh
happened there?*

The emotional and dramatic clima
in the story is the crucifixion. I thir
the cast and everyone involved b
came deeply moved by what w
happening. Even the Arab wat
boys ended up bringing Ted Neele
water at moments in the film wh
he was undergoing some tou

us meets with his disciples for the last ie and breaks bread with them.

enes. They would say, "Teddy, ink drink, Teddy." And we real- d that the most precious thing y could give him was water on e desert.

And we were helped and aided a kind of freak change in the ather! It was remarkable — the y we raised the cross and played e scene. When the cross was first ed up, a big cloud appeared off the distance. The weather reports dn't predicted anything like a rm. But a sandstorm came up and e sun disappeared. People said t in 50 years they hadn't seen t kind of weather deep in the gev. It got dark and cold and

"We wanted to use the geography and shape of the Holy Land as background for the film rather than build sets ourselves."

began to rain, while we were actually filming the crucifixion. It wasn't magic but it did affect the crew and cast because they were all so vulnerable emotionally.

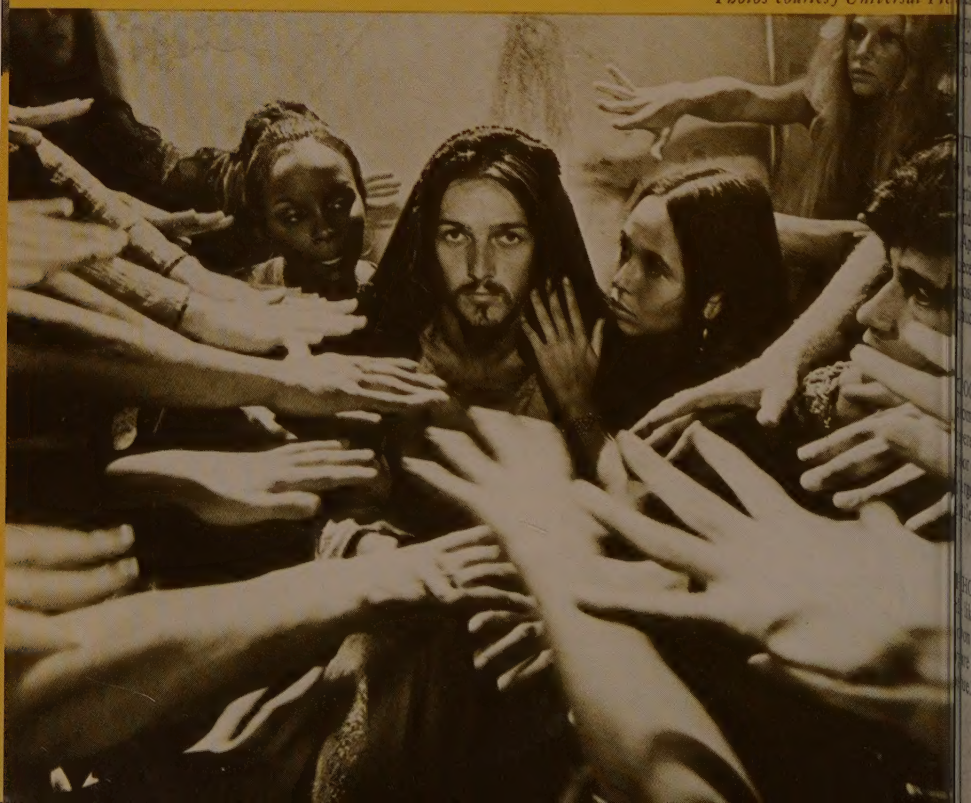
What do you think will be the impact of this film on the audience?
Oh, I think that half the critics are going to feel that it's not realistic enough and the other half are going to feel that it's not fantastic enough. It does waver back and forth. Maybe its indecisiveness, its meandering and indefiniteness—all of those things are part of me, part of my own reaction to the work—but whatever it is, it's a very honest film. It's really exactly what I wanted it to be, more than any other film I've done. I felt freer, since I wasn't tied down by dialogue. It's a purely visual experience.

What have you personally achieved with this film? How do you compare it with your other films?
First of all, it's a year and a half of my life. And I'm too old to give up my life easily. So, for me, it's a very large commitment. How important artistically? I don't know. Maybe it's the best thing I've done. You usually measure your films by how much you give to them personally. It's a difficult question—I

just don't know how to answer that one because I am also a professional. I do my best; it's a job. But at the same time, I can't pretend that it isn't much deeper than that. I commit myself to my films as best I can and as completely as I can—and they become my life in a way. This film was a remarkable opportunity for me because I never believed that I would make a film about the life of Christ. That would be just so pretentious a thought for myself. Also I would be afraid to even approach it because it's so vulnerable to misinterpretation. And I know that there are people w will read things into it. But w this came along, I just did it. I m say that it's a tribute to And Lloyd Webber and Tim Rice cause their record truly involved to such an extent that I just had make a film. I'm very pleased t it all worked out.

"I don't think the film should be judged as a 'religious' work, but I thin it will be very moving."

Photos courtesy Universal Pic



[TOUCH & GO]

RIDGING THE GAP

's hard for me to say in words how uch YOUTH meant to me as I was ssing through my teen-age years. It as one of a handful of things that lped me bridge the gap between con- rvative Southern white to the more en-minded and searching fellow that I n now. (And I like this me better than e old one!) Thank you for that gift.

—J.K., New York, N.Y.

HANKS AGAIN

r the past three years, I have been ading your YOUTH magazine through y church. I look forward to getting it, d would like to take this opportunity thank you for your work.

—S.M., Taylor, Mich.

UDENT RIGHTS

want to thank Spencer Coxe for his icle in YOUTH magazine, "Questions d Answers About Student Rights" pril 1973). It was of immeasurable aid cently. My mother is on the school ard and *she* couldn't even help me as ich as the article. Thanks again.

—D.G., Lexington, Va.

O FAR OUT

me of your issues I enjoyed; others re too "far out" for me to appreciate. r example: the weird cartoons, and the ge coverage on students *rights* with the le footnote on their *responsibilities.*

—V.E., Abilene, Texas

OUGHT PROVOKING

iked the April issue. The article by n Luce ("Giao—What Does the Fu- e Hold?") was a grim one, but all too e.

—C.M., Michigan City, Ind.

In future issues of

youth magazine

SPECIAL ISSUES

"101 Ideas" (August)
Try it, you'll like it.

1973 Creative Arts (October)
Winners in teen competition

The American Indian (November)
Beyond Wounded Knee

PERSONALITIES

Jack Anderson
prodding a nation's conscience

Jackie Stewart
a Grand Prix champion

Arlo Guthrie
carrying on a tradition

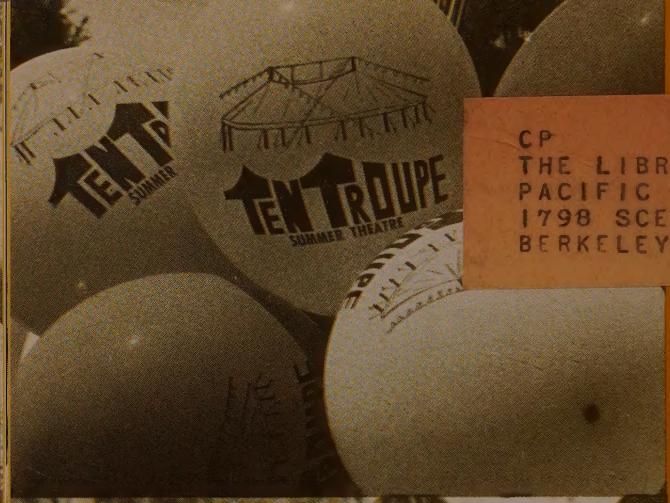
Yvonne B. Burke
California's new congresswoman

FEATURES

How fan magazines exploit teens

Midwest students man the combine crews

Outside Chicago, they're replacing Aunt Martha



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